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R Wittig
Prop

TEARS

DIE THRÄNE.



Words translated from the German by the

Rev. W. H. FURNESS

MUSIC BY

FERD. GUMBERT.



TEARS.

WORDS BY C. HAFNER.

MUSIC BY GUMBERT. Op:35.

ANDANTE.

PIANO.

The piano introduction is in 3/4 time, marked 'ANDANTE' and 'PIANO'. It begins with a treble clef staff containing a melody of eighth and sixteenth notes, starting on a G4 and moving upwards. The bass clef staff provides harmonic support with chords and single notes. The tempo is marked 'ANDANTE' and the dynamics 'mf' (mezzo-forte) and 'p' (piano) are indicated.

When on the stage of life the child ap-pears, The dawn of life shines on him thro' his tears, And his first
Macht man in's Le-ben kaum den ersten Schritt, bringt man als Kind schon ei-ne Thrä-ne mit, und Freuden

The piano accompaniment for the first vocal line is in 3/4 time. It features a treble clef staff with chords and a bass clef staff with a simple harmonic line. The dynamics are marked 'p' (piano).

greeting is the tear of joy Which speaks the mother's welcome to her boy; The youthful
thränengiebt als ersten Gruss, dem Kind die Mut-ter mit dem er-sten Kuss; man wächst em-

The piano accompaniment for the second vocal line is in 3/4 time. It features a treble clef staff with chords and a bass clef staff with a simple harmonic line. The dynamics are marked 'p' (piano).

bosom, when love enters there, Now rais'd by hope, now prostrate by des-pair, Reveals its
-por dann zwis-chen Freud' und Schmerz, da zieht die Lie-be in das jun-ge Herz, und of-fen-

The piano accompaniment for the third vocal line is in 3/4 time. It features a treble clef staff with chords and a bass clef staff with a simple harmonic line. The dynamics are marked 'p' (piano).

R. W. 17.

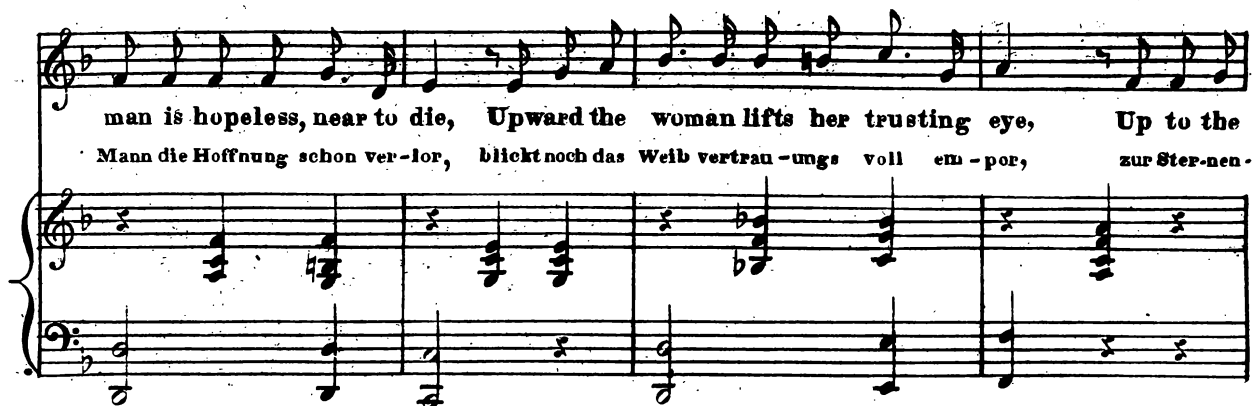
Entered according to act of Congress A. D. 1856 by R. Wittig, in the clerk's office of the District Court of the Eastern district of Penn^a.

secret by the tears that start And to the lov'd one say: "How dear thou art." And to the
-hart das Herz der Jungfrau sich, spricht ei-ne Thrä-ne: ja ich lie-be dich, spricht ei-ne

lov'd one say: "How dear thou art." When the fair
Thrä-ne: ja ich lie-be dich. Wieschön ist

bride looks in her lover's eyes, How lovely in her own the tear that rise! The tie is
doch die Thräne ei-ner Braut, Wenn dem Ge-lieb-ten sie in's Au-ge schaut, man schlingt das

bound that makes them man and wife, Then comes the conflict with the cares of life; And when the
Band, sie wer-den Weib und Mann, da geht der Kampf mit North und Sor-gen an, Doch wenn der



man is hopeless, near to die, Upward the woman lifts her trusting eye, Up to the
Mann die Hoffnung schon ver-lor, blickt noch das Weib vertra-ungs voll em-por, zur Ster-nen-



starry world, the heav'nly sphere, And her tears speak: "Belov'd one, never fear!" And her tears
-welt zum hei - tren Himmels - licht, und ei - ne Thrä - ne spricht: ver - za - ge nicht, ja ei - ne



speak: "Belov'd one, never fear!"
Thrä - ne spricht: ver - za - ge nicht.

3.

The mangrows old, the parting hour is come,
And sorrowing, round him all who bless his home
Gather with eyes bedimmed with tears and gaze;
'Tis the last tribute that affection pays,
Their looks of love the dying man returns,
While faith triumphant in his bosom burns,
Beams in his eye, — in the last conflict then
A tear still speaks: "In Heaven we meet again!"

3.

Der Mann wird Greis, die Scheidestunde schlägt
Da stehn um ihn die Seinen tief bewegt,
Und Aller Augen sieht man thränen voll,
Sie bringen sie als letzten Liebeszoll:
Doch still verklärt blickt noch umher der Greis,
In seiner Kinder, seiner Enkel Kreis,
Im letzter Kampf, ja selbst schon im Vergehn,
Spricht eine Thräne noch: "Auf Wiedersehn."